

YEREVAN STATE  
UNIVERSITY

# TRANSLATION STUDIES: THEORY AND PRACTICE

International Scientific Journal

volume 1 | issue 1

**YEREVAN STATE UNIVERSITY**

Department of Translation Studies

**TRANSLATION STUDIES: THEORY AND  
PRACTICE**

International Scientific Journal

volume 1 | issue 1

YEREVAN–2021

# COMPARATIVE INVESTIGATION OF ENGLISH AND ARMENIAN COMPOUND PATTERNS (BASED ON F. SCOTT FITZGERALD'S NOVEL *THE GREAT GATSBY* AND ITS ARMENIAN TRANSLATION)

SIRARPI KARAPETYAN

YEREVAN STATE UNIVERSITY

**Abstract:** The novel “The Great Gatsby” by F. Scott Fitzgerald published in 1925 is one of the timeless classics of world literature which was investigated from different linguistic perspectives. Its vocabulary is abundant in compound words with a variety of morphological, syntactic, semantic peculiarities. In this paper, we aim at studying compound words in “The Great Gatsby” to illustrate their **patterns** in English and Armenian. We have investigated the compounds from the morphological-categorial point of view, from the perspective of the syntactic relations between their constituent parts. We have also briefly touched upon some of their semantic features. At the same time, a close attention was paid to the different ways in which compound patterns were translated into Armenian. The study of the main target of the paper is based on Sona Seferyan's translation of the novel “The Great Gatsby” into Armenian. A lot of examples of both synthetic (closed) and analytical (juxtaposed) compounds have been picked out. In Armenian within synthetic compounds we differentiate between those with a linking element and the ones without a linking element. We assume that the peculiarities of compounds revealed in this paper will have significance not only for the description of their characteristic features but also for the general typological characterization of the languages under study.

**Key words:** translation, compound word, synthetic (closed), analytical (juxtaposed), pattern

## 1. Introduction

To reveal the similar and distinct features between the structures of two or more languages, there is a need for comparative investigations which will provide a more precise picture of their unique features.

The word-stocks of the Armenian and English languages are rich in compound words, as *compounding* is considered to be one of the most productive ways of word-building in both languages.

The paper deals not only with the comparative investigation of compounds but also with the specificities of their translation, the variety of ways in which they were translated. So, both the linguistic fields of lexicology (particularly, word-building) and translatology are simultaneously touched upon in the paper. In general, translation can be considered a field where diverse academic disciplines intersect each other (Shuttleworth and Cowie 2014:6). It first of all overlaps with comparative and contrastive linguistics, as translation itself is a constant and unceasing process of comparison of two or more languages.

Doing proper translations has always been and remains one of the main issues of translatology, and this question arises when many scholars try to measure the quality of this or that translation product. Almost all the investigators of the sphere share the idea that the reader of the translation should feel its ease and naturalness, the translator's ultimate purpose is to make the same impression on the reader as the original work has left on its reader. Not only do the translators merely make translations, but they also edit their works. A professional translator's task is to make a faithful translation for which he/she should be highly competent in both languages and very well-aware of their structural peculiarities. For example, concerning word-building and word order in the Armenian language, in H. Acharyan's point of view, instead of the compound word "սիրաբան" formed in Greek school - meaning 'a man making love affairs,' according to the rules and regulations of Armenian word-formation should be "բանասէր (բանասէր)", which means 'a philologist or lover of literature,' while the word "սիրաբան" should have meant 'սիրո խոսք' - 'word of love' (Acharyan 1957:125).

This very example comes to prove that word-formation and word order specificities of this or that language should always be taken into account by translators. Those compounds which do not correspond to the general word-formation regularities of the English language, i. e. which are not coined from the existing corresponding phrases of the language, are called *asyntactic*. To illustrate, here is Bloomfield's classic example: for the compound "bookstore" there is no corresponding combination "book for store", while English has the combination "store for books"<sup>1</sup> (Bloomfield 1984:233-235). And in the translation of "The Great Gatsby" we have come across the word 'գունամորթ' (p. 20), which is not typical of the general rules of forming compounds in Armenian.

"Have you read "The Rise of the "Colored Empires" by this man Goddard...?" (p.17)  
 -Կարդացե՞լ էս «Գողդարդի Գունամորթ կայսրությունների վերելքը»: (p. 21)

The word 'գունամորթ' refers to people with yellow or black skin-color and it is an artificial formation for the Armenian language, so we consider that it would be better to choose another word for translation.

## 2. Peculiarities of Compound Words Translation

As already mentioned above, we have picked out numerous examples of both synthetic (closed) and analytical (juxtaposed) compounds from the novel.

According to A. Valerie a 'compound word' is seen to be the result of the fixed combination of two free forms, or words that can otherwise exist independently, as in *frosbite*, *tape-measure*, *grass-green*. And the author mentions that although these items are clearly composed of two elements, they have the vivid characteristics of single words: their constituent parts cannot be separated by other forms, and their order is fixed (Adams 1973:30).

---

<sup>1</sup> These structures are not typical of our language. They are foreignisms coined in Greek school.

According to A. Carstairs-McCarthy compounds are words which are formed by combining roots (Carstairs-McCarthy 2020:59).

In L. Lipka's point of view "the most important criterion for a combination to become a *compound* is that it consists of at least two free lexical morphemes, which means that on the highest level of analysis, it is made up of at least two ICs which occur or can occur in isolation. These constituent parts may themselves be complex, as e. g. *writer* in the compound word *letter-writer*" (Lipka 1992:83).

In this paper, by the term 'synthetic' those structures are meant the constituents of which are written jointly, and by the term 'analytical' those structures are considered the ICs of which are juxtaposed (Abrahamyan 1962: 46).

Examples of **synthetic compounds** are: *bathrooms, maybe, tiptoe, underwear, էրթուղի, երկիմաստ, տունդարձ, ցախավել*, etc.

Examples of **analytical compounds** are: *taxi-window, twinkle-bell, wine-colored, անցած-գնացած, դեմ դիմաց, եկող-գնացող, ինչ-որ*, etc.

Compounds without a **linking element** are: *ակնթարթ, այնտեղ, այստեղ, ավտոֆուրգոն, բազկաթոռ, բերանբաց, երբևէ, երկարժիժ, զրոսայգի, գտար-յուն, թանկարժեք*, etc. In the English language, words do not have a morphological linking element 'հոդակապ' unlike in Armenian.

As mentioned above, doing a quality translation is by far not an easy task. It depends on different factors; the language of the text, the genre of the text (literary, scientific, etc.), the author's style of writing, etc. So, if it is beneficial to the translation, changes are always necessary. Quite often problems arise when there is a lack of equivalence at word level, i. e. the author has difficulty in finding a proper word in the target language that expresses the same meaning in the source language, or when there is non-equivalence in this or that context. Translators often also face the problem of translating culture-specific items of the source language into the target language. A culture-specific word or phrase can be alien to the target language reader and not understood by them. In certain other cases it may express a phenomenon or a concept which is known to the target language reader but is not lexicalized, the language simply does not have that word. In this case, it is essential to find an appropriate word or phrase to evoke the same feelings and impressions in the reader of the target language (Baker 201:10-23).

In many cases, translators have obstacles in finding an equivalent in the target language for a particular word-building **form** in the source text. For this reason, S. Seferyan often translated compound words as **affixed ones**, e. g. "hide-and-go-see" (p. 87) - "տափկնոցի" (p. 97) or she translated them as **word-combinations**; e. g. "sun-dials" (p. 9) - "արևի ժամացույցներ" (p. 14). **Word-combinations were sometimes translated as a compound word**, e. g. "a cheerful word" (p. 44) - "կատակ-բառ" (p. 51), **analytical/open/ compounds** were chosen to be translated as **synthetic/closed/ ones**, e. g. "fog-horn" (p. 157) - "մառախուղ" (p. 170), "drawing-room" (p. 157) - "հյուրասենյակ" (p. 171). **Synthetic** compounds were translated as **analytical ones**, e. g. "extravaganza" (p. 158) - "հեքիաթ-ներկայացում" (p. 171), **simple words** were translated as **compound ones**; e. g. "toss" (p. 157) - "շուռումուռ"

(p. 170). More often **compound words** were translated **literally**, e. g. “Middle-west” (p. 5) - “Միջին Արևմուտք” (p. 10).

Another way of translating **compound words** is by doing it **descriptively**, rather than with a single corresponding word, for example:

The evening had made me **light-headed** and happy. (p. 80)

...Գլուխս պտտվում էր Նյու Յորքում անցկացրած երեկոյից հետո...: (p. 89)

e. g... I went over to his lawn a little after seven and wandered around rather **ill-at-ease** among swirls and eddies of people I didn't know... (p. 45)

e. g. ... ես ոտք դրի նրա սահմանը և անմիջապես **տհաճ զգացում ունեցա՝** հայտնվելով մարդկային հորձանուտում...: (p. 52)

The above mentioned two examples are translations done through paraphrasing, as the translator either could not find a single appropriate word in the target language or even if she found, it was not so expressive, i.e. it was necessary to add information to the target text that was not given so explicitly in the source text, to avoid loss in translation and improve comprehension of the target text. There are cases when the additional information or explanation is presented in footnotes that accompany the text (Andrews and Maksimova 2010:53).

S. Seferyan sometimes **substituted** the components of compounds with synonyms in the translated version; e. g. ... faces **dead and gone** (p. 76) - **անցած-զնացած** դեմքեր (էջ 86). The direct translation of the word “**dead- մահացած**” was substituted by “**անցած – passed**”, as “**անցած-զնացած**” is a typical, widely used expression in Armenian, while in this context the compound “**մահացած-զնացած**” would sound rather unnatural for our language.

### 3. Morphological Classification of Compound Words/Compound Patterns

As a rule, the most widespread patterns in the English word-formation are the ones formed with two nouns. This feature proves to be true not only for the English and Armenian languages but also for many other world languages.

According to Carstairs-McCarthy nearly any pair of nouns can be juxtaposed in English to become a compound or a phrase – provided that this compound or phrase could plausibly mean something (Carstairs-McCarthy 2002:62).

This is quite natural, as the noun enters into relationships not only with another noun but also with other parts-of-speech due to its wide semantic incorporation.

Examples of N+N pattern found in “The Great Gatsby” are, e. g. *autumn-leaf, bookshelves, cheekbone, countryside, fox-trot, gas-pumps, hallway, lamp-light, Machine-Gun, mouth-piece, sun-dials*. In the Armenian translation- *անառակատներ, բաժնետուս, գրասենյակ, դիմագծեր, թևքաճարմանը, կարգահարց, հարցուփորձ,*

*ճակատագիր, մազափունջ*, etc. Most of the N+N compounds in English are analytical structures, while in Armenian they are mainly synthetic<sup>2</sup>.

**Adj.+N:** *all-night, bond-salesmen, brief-case, many-colored, many-keyed, middle west, old-fashioned, rough-neck, առանձնատուն, բազմերանգ, բարեհոգի, դանդաղամիտ, դաստարկապորտ, դեղնագգեստ, երկարաձիտ, էժանագին, կակդանորթ, հարթաթաթ, հրաշափայլ, մանրախիճ, վերնագիր, վերնախավ, վերնաշայիկ, վերջնախաղ, վերջնանպատակ*, etc. In the case of this pattern again, in English, we found mainly analytical compounds, while in Armenian – synthetic ones, etc.

**Pron.+N:** *everything, everywhere, herself, առաջամաս, եսակենտրոն, յուրատեսակ, յուրօրինակ*, etc. As it is obvious, in both the original version and the translation the pattern Pron.+N is expressed by synthetic compounds.

**Verbal Stem+N:** *wash-rag, swivel-chair, tiptoe, գրասենյակ, դրդապատճառ, լսափող, լվացաթաս, կակդանորթ, շարժարիթ*, etc. In the case of this pattern again we have mainly come across analytical compounds with juxtaposed elements in English and synthetic ones in Armenian.

**Participle 1+N:** *folding-chair, moving-picture, ներդրամիտ*, etc. Here again, there are examples of analytical compound structures in English and a synthetic one in Armenian.

**Adj.+Verbal Stem:** *white-change, կարճատև, հազվագյուտ, հեռախոս, հոռետես, չարագույժ*, etc. In the case of Adj.+Verbal Stem pattern examples found in the translation prevail over those found in English.

**N+Participle I (գոյական+ենթակայական դերբայ):** *sun-straining, հյուրընկալվող, քաջալերող<sup>3</sup>, ելնէջող<sup>4</sup>*, etc.

**N+Participle II (գոյական+հարակատար դերբայ):** e.g. *well-rounded<sup>5</sup>, well-concealed*, etc. *ճարպակալած, գծագրված*, etc. In the case of this pattern again, as we can see, in English there are analytical structures, whereas in Armenian - synthetic ones.

**N+Verbal Stem:** *sunshine, sea change<sup>6</sup>, ակնարկ, աղմկահույզ, աղմկարար, լուսաթաթախ, խոհարար, հողմածեծ, հուսահատ, տախտակամած, տեղահան*, etc. Here we have analytical and synthetic compounds in both the original

<sup>2</sup> In the paper we have mainly presented those patterns which are comparable in two languages. In many of these patterns at least one of the constituent parts is a noun. There were patterns typical only of the Armenian language and vice versa, which were not presented in this paper, taking into account the fact that our goal is to draw parallels between the languages on the corresponding examples of compounds, rather than to comment on this or that linguistic phenomenon in each language separately. In specific cases only we mentioned the distinct features without going deeper into the analysis.

<sup>3</sup> In Old Armenian/Grabar the imperative of the verb ‘to be’ – ‘լինել’ is ‘լեր – եղիր.’

<sup>4</sup> ‘էջող’ is the past indefinite form of the Old Armenian/Grabar verb ‘իջանել.’

<sup>5</sup> In many patterns the part-of-speech meanings of the ICs can be interpreted in various ways. Here the constituent ‘rounded’ can at the same time be considered an adjective.

<sup>6</sup> The second constituents of the pattern can also be considered nouns. Here we have a noun-verb part-of-speech homonymy.

language and the translation but the synthetic ones prevail in the Armenian translation. From the *diachronic point* of view, the second components of the words ‘խոհարար’ and ‘ակնարկ’ are formed with the base of the past indefinite in Grabar/Old Armenian. The base of the past indefinite of the verb ‘անել’ (անել-to do) is ‘արար’ (արեց-did) and the base of the past indefinite of the verb ‘արկանել’ (զգել-to drop) is the base ‘արկ’ (զգեց-dropped). The second component of the verb ‘տախտակամած’ is the base of Old Armenian/Grabar word ‘մածնուլ,’ which means ‘միանալ,’ ‘միակցվել’ or ‘կցվել.’

**Adj.+Adj.:** *ash-grey, half-sick, middle-western, անթիվ-անհամար, խառնաշփոթ, մեծահարուստ*, etc. As it may become obvious, in English we have analytical structures prevailing in the case of Adj.+Adj. pattern, while in Armenian- synthetic ones.

We came across a lot of three-component synthetic compound nouns in the Armenian translation, e. g. *այսուայլուր, զարեջրագործ, զարեջրատուն, ծխախոտատուփ, հեռախոսագանգ, հետաքրքրասեր, վերելակավար, տաքդեղահատիկ*, etc.

**Adv.+N:** *background, անաջամաս*. The pattern Adv.+N was not so widely used by the author and by the translator.

**Num.+Num.:** *fifty - one, fifty-nine, nineteen-seventeen, sixty-five, twenty-one*, etc., *երկտեղ, երկու-երեք, հիսուն-վաթսուն, տասնմեկ, քսանմեկ*, etc. The examples of structures show that in the case of the pattern Num.+Num in English, there are mainly analytical compounds, whereas in Armenian both analytical and synthetic ones prevail.

**N+Adv.:** e. g., *flower-like, արժանավայել*. In Armenian we have an analytical compound, while in English a synthetic one and the examples found are quite rare.

It becomes obvious that mainly synthetic patterns prevail in Armenian, while in English analytical ones are numerous.

We have found analytical structures like *hide and-go-sick, ill-at-ease, out-of-the-way, son-of-a-bitch, well-to-do* from the original work, which are called *phrasal compounds*. Armenian, as opposed to English, does not have suchlike structures. In Armenian, there are structures which can be considered middle units between compound words and word-combinations or phrases; previous syntactic segments, which have become compounds, e. g., *կոշտ ու կոպիտ, շշուկ ու շրշուն, տեր ու տիկին*, etc. In English, *կոշտ ու կոպիտ, շշուկ ու շրշուն* are called syndetic compounds, e. g. *the sick and the well*. In Armenian syndetic compounds tend to become synthetic/closed compounds over time; e. g. *սոռածախ, բացուխուփ, դեսուդեն, լացուկոծ, ծանրութեթև, հարձուփորձ, հետուտառք, շարժուձև*, etc.

Other noteworthy structures in the “The Great Gatsby” are reduplicative compounds. **Reduplicative structures** are often defined as *original words*, renewing the English lexicon (Mattiello 2013:238-243). Reduplication is one of the subtypes of *juxtaposition*. In Armenian usually monosyllabic or two-syllabic words are repeated (Abeghyan 1974:146). Analytical reduplicative structures in general are more typical of the English language. We picked out **synthetic reduplications**, e. g. *murmur*,



շուռումուռ, բողբոջ<sup>7</sup>, դողդոջ, տարեցտարի, etc. and **analytical reduplicative structures**, e. g. *day to day, nineteen-nineteen, լեւի-լեցուն, լիքը-լիքը, խելթ-խելթ, ծայրեծայր, շտապ-շտապ, փունջ-փունջ*.

Among reduplicative compounds picked out from the “The Great Gatsby” we differentiate between the ones formed with **prepositions**; *time to time, դեմառդեմ, մեկ առ մեկ, բացեիբաց, մերթընդմերթ, խառնիխուռն*, the ones the component (s) of which are declined, e. g. *տեղից տեղ (there is no equivalent in English)* and the ones which are formed with a joining conjunction, e. g. *over and over, մեկնումեկը, շուռումուռ, տեղնուտեղը*, etc.

#### 4. On Some Semantic Features of Compounds and the Syntactic Relationships between Their Immediate Constituents

The meanings of compound words in “The Great Gatsby” are various. We have chosen words representing a rather large semantic field, namely, compounds showing names of colors; e. g. *blue-colored, caramel-colored, crimson-lighted, gold-colored, grey-colored, lavender-colored, many-colored, orange, rosy-colored, white-washed, wine-colored*, etc. In the Armenian translation, we have *արծաթագույն, բազմերանգ, բոսորագույն, գինեգույն, գույնզգույն, դեղնազգեստ, երփներանգ, թանաքագույն, լեղակագույն, խայտարդետ, կարամելագույն, կարմրագույն, կրեմագույն, հարդագույն, մարջանագույն, նրբերանգ, շագանակագույն, շառագույն, սերուցքագույն, վարդագույն, etc.* Examples show that nearly in all cases analytical compounds (usually, derivational compounds) expressing **color-terms** were translated into Armenian as synthetic/closed ones with a linking element ‘u.’ Examples make us conclude that in the role of the second component of the analytical compounds are mainly the words *colored* and *lighted* and in Armenian it is the word ‘գույն.’ Often the word ‘երանգ’ – ‘hue’ or ‘tint’ is also used in the translation, e.g. *երփներանգ, նրբերանգ*, etc.

The word-combination ‘scanty blond hair’ is translated into Armenian as a compound word - ‘հարդագույն.’ The words *coral, apple-green, blue, orange* were translated as ‘մարջանագույն,’ ‘կանաչավուն,’ ‘երկնագույն,’ ‘նարնջագույն’ respectively, which means that the simple words ‘coral,’ ‘blue’ and ‘orange’ were translated as compound words. And as far as Armenian does not have a word ‘խնձորագույն,’ the translator substituted it with the *affixed word* ‘կանաչավուն.’ In the given example we do not have an equivalent form at the **word-building** level.

With regard to the **syntactic relations** between the components of compound words, we have come across compounds in which the components are a) in coordinative relation, e. g. *sixty-five, the sick and the well, բացարձակ, շարաթ-*

<sup>7</sup> As it was difficult to pronounce "բող-բող" (bogh-bogh), people pronounced it as բող-բոջ (bogh-boj), in the same way, was formed the word "պաղպաղ" (pagh-paj) which means “cold.”

կիրակի, տեր և տիկին, etc., and b) in subordinative relation, when the right component is usually its head, while the other one is its supplement. Compounds with **determinant-determinatum** (որոշիչ-որոշյալ) relation are *brief-case*, *sweetheart*, *small-breasted* and with relation which show **possession** (հասկացուցիչ-հասկացյալ), e. g. *eye-brows*, *eyelashes*, *fire-place*, *garden-shears*, *gas-pumps*, *moonlight*, *pocket-book*, *sunshine*, *tea-table*, *time-table*, *սմպագույն*, *գարեջրատուն*, *թևատակ*, *նունչափ*, *տաքդեղահատիկ*, etc.

There can also be **objective relations** (ուղիղխնդրային հարաբերություն); e. g. *bootleg* (if we see the compound as a sentence, we have ‘to leg a boot’), *photograph*, *դիվանագետ*, *հրամանատար*, *հիմնադիր*, *ձիավար*, *մրմունջախառն*, *վերելակավար*, *տեղեկատու*, **relations of an adverbial modifier of place** (տեղի պարագայի հարաբերություն) - e. g. *sidewalk*, *ջրաթիռ*, **relations of an adverbial modifier of manner** (ձևի պարագայի հարաբերություն), e. g. *well-concealed*, *փափկանկատ*. Revealing the syntactic relations between the constituents of compound words is important as it helps to know the exact meaning of some compounds, as well as the exact part of speech belonging of their constituents, when, for example, we have a **noun-verb**, **adjective-adverb**, and other part-of-speech coincidences.

While examining the vocabulary of “The Great Gatsby” we have come across many interesting instances of conversion of compound words and dwelt upon them as they have importance for translation.

The Armenian word ‘կաթնագույն’ in the example below is an adjective but it is used as a noun in the sentence below, whereas in English there is no conversion, ‘opal’ is a noun.

Հանկարծ նման գնչուական ոգու տեր մեկը ծփծփուն **կաթնագույնի** մեջ օդում րաժակ ճանկելով...: (p. 51)  
Suddenly, one of these gypsies in trembling **opal**... (pp. 44-45)

The same instances in Armenian and English are in the examples below:

Դեմն ելավ 30-անց մի պճնամուղ **դասարկապորտ**...: (p. 60)  
I was looking at an elegant young **rough-neck**... (p. 53)

The late afternoon sky bloomed in the window for a moment like the **blue honey** of the Mediterranean... (p. 38)

Մի պահ երեկոյան արևը միջերկրականի **մեղրալագուրի** պես փայլատակեց պատուհանի մեջ...: (p. 44)

In Armenian, the words ‘դասարկապորտ’ and ‘մեղրալագուր’ which are **adjectives**, have nominalized usage in the examples above, whereas in English there is no conversion, the compounds *rough-neck* and *blue-honey* are nouns used in their direct part-of-speech meanings.

Other examples are as follows:

Մենք վերև գնացինք, անցանք ոճավոր ննջարանների միջով, որտեղ թարմ ծաղիկները *բազմերանգին* էին տալիս...: (p. 108)

We went upstairs, through period bedrooms *swathed* in rose and lavender silk and vivid with new flowers... (p. 97)

Երբ երեկոյան հեռախոսը զնգաց և *միջքաղաքայինը* միացրեց...: (p. 192)

When the phone rang that afternoon and *Long Distance* said Chicago was calling... (p. 175)

In translation, we also have an *adjective-adverb* conversion.

I picked it up with a *weary* bend and handed it back to her... (p. 121)

Ես *հոգնաստանջ* կոացա բարձրացնելու և ծայրից բռնած՝ հնարավորին չափ հեռվից մեկնեցի տիրոջը...: (p. 134)

In Armenian, the adjective ‘հոգնաստանջ’ in the sentence has become a modifier of manner, whereas in English there is no conversion in the same sentence. In Armenian, there is an *adjective* which was converted to an *adverb*, while in English we have an *adverb*.

The same phenomenon is in the example below:

I was conscious of wanting to look *squarely* at every one... (p. 21)

Ես ցանկություն զգացի *դիմաշար* նայելու յուրաքանչյուրին...: (p. 25)

While comparing some lexical phenomena of both languages, we came across another interesting case in translation. In the sentence given below the translator unconsciously created conversion:

Daisy came out of the house and *two rows* of brass buttons on her dress gleamed in the sunlight. (p. 96)

Դեյզին դուրս եկավ՝ արևի տակ փայլեցնելով հագուստի կոճակների *երկշարքը*: (p. 107)

Translating the word-combination ‘two rows’ by the word ‘երկշարք,’ the translator created an artificial compound considering it a noun. But after checking the Armenian dictionaries - “Modern Armenian Explanatory Dictionary” by Ed. Aghayan as well as “The Modern Armenian Explanatory Dictionary” compiled in the Institute of Language in Armenia, we became convinced that the word ‘երկշարք’ is an adjective with the meaning ‘երկու շարք ունեցող.’ So, using it as a noun is not appropriate in this case.

The same phenomenon is in the next example. The word ‘արևաշող’ is an adjective, not a noun, so in the Armenian translation, it becomes a case of artificially created conversion.

...the last **sunshine** fell with romantic affection upon her glowing face... (p. 19)

...սրբաշողը կպավ Դեյզիի շառագունած դեմքին...: (p. 23)

In this case, in our opinion, it would be better to translate the two words in the following way – ‘արևի շողքը,’ ‘երկու շարքը’ or ‘երկու շարքերը.’

## 5. Conclusion

The study we carried out in this paper once again comes to prove that “The Great Gatsby” by F. Scott Fitzgerald provides a rich source of compound words. Its lexical stock gives a profound basis for an in-depth linguistic investigation of both the original work and its translation. First of all, the comparison of the English and Armenian compound patterns brought us to the conclusion that compound words can be translated a) as affixed words, b) as word-combinations, c) analytical/open compounds were translated as synthetic ones and synthetic compounds, vice versa, as analytical ones, d) simple words were translated as compound ones, e) they could be translated literally, f) compound words could be translated descriptively, g) the components of compounds were sometimes **substituted** with synonyms in the translated version, etc. The **morphological** classification of compound words revealed that among synthetic and analytical compounds the most widely used patterns in two languages used both by the author and the translator are **N+N** and **Adj.+N** patterns. It became obvious that synthetic compounds prevail in the Armenian translation, while in English analytical ones are numerous. The structural analysis of compounds is yet another proof that there are many **reduplicative** and **syndetic** formations among the compound words of both languages. As a distinctive feature of both languages, we have underlined phrasal compounds which do not have their corresponding equivalent in Armenian. Some semantic and syntactic features of compound words were also discussed. The **syntactic relations** (coordinative and subordinative) between the constituents of compound words became another subject of our investigation, as they help to understand the meanings of some compounds or correctly interpret the part-of-speech meaning of their ICs. We have also turned to the **diachronic analysis** of some Armenian compound words which served as an aid in clarifying the meanings of the constituents of those compounds the interpretation of which causes difficulties at first sight.

## References

- Adams, V. 1973. *An Introduction to Modern English Word-Formation*. London: Longman.
- Andrews, A., and E. Maksimova. 2010. *Russian Translation: Theory and Practice*. London and New York: Routledge.
- Baker, M. 2011. *In other Words: A Coursebook on Translation*. 2nd ed. London and New York: Routledge.
- Bloomfield, L. 1984. *Language*. Chicago and London: University of Chicago Press.
- Fitzgerald, F. S. 2019. *The Great Gatsby*. Yerevan: Edit Print.

- Lipka, Leonhard. 1992. *An Outline of English Lexicology; Lexical Structure, Word Structure, and Word Semantics*. 2nd ed. Max Niemeyer Verlag Tübingen.
- Mattiello, E. 2013. "Extra-Grammatical Morphology in English." In *Topics in English Linguistics* 82. Berlin/Boston: De Gruyter Mouton.
- McCarthy, A.-C. 2002. *An Introduction to English Morphology: Words and their Structure*. Edinburgh: Edinburgh University Press.
- Shuttleworth, M., and M. Cowie. 2014. *Dictionary of Translation Studies*. London and New York: Routledge.
- Արեղյան, Մ. 1974. *Հայոց լեզվի տեսություն. Երկեր. Հատոր. 2*. Երևան: ՀՍՍՀ ԳԱ հրատ.
- Արրահամյան, Ա. 1962. *Բայր ժամանակակից հայերենում*. Գիրք 1. Երևան: ՀՀՍՀ ԳԱ հրատ.
- Աղայան, Է. 1976. *Արդի հայերենի բացատրական բառարան*. Հատոր 1-2. Երևան: «Հայաստան» հրատ.
- Աճառյան, Հ. 1957. *Լիակատար քերականություն հայոց լեզվի՝ համեմատությամբ 562 լեզուների*. Հատոր 3. Երևան: ՀՍՍՌ ԳԱ հրատ.
- Ժամանակակից հայոց լեզվի բացատրական բառարան*. 1969, 1972, 1974, 1980. Հատոր 1-4. Երևան: ՀՍՍՀ ԳԱ հրատ. Հր. Աճառյանի անվան լեզվի ինստիտուտ.
- Ֆիդոբերալո, Ֆ.Ս. 2014. *Մեծն Գեթսբին*. (Թարգմ.) Սենա Սեֆերյան. Երևան: Զանգակ.

Received: 06/04/2020  
Revised: 27/07/2020  
Accepted: 24/02/2021



This work is licensed under a Creative Commons  
Attribution-NonCommercial 4.0 International License.

© The Author(s) 2021